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The Curious and the Creative: Jewellery at edinburgh college of art

Citation for published version:

Bottomley, S 2012, 'The Curious and the Creative: Jewellery at edinburgh college of art: Cominelli Foundation Award guest speaker'.

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Early version, also known as pre-print

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The Curious and Creative: Jewellery at Edinburgh College of Art



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art







1582 University of Edinburgh founded by Royal Charter of James VI

1760 The first publicly funded Drawing School founded in the UK

1837 the Royal College of Art, London established

1907 Edinburgh College of art established on the Lauriston Place campus

2010 celebrate **eca 250th birthday**

2011 merger with the University of Edinburgh





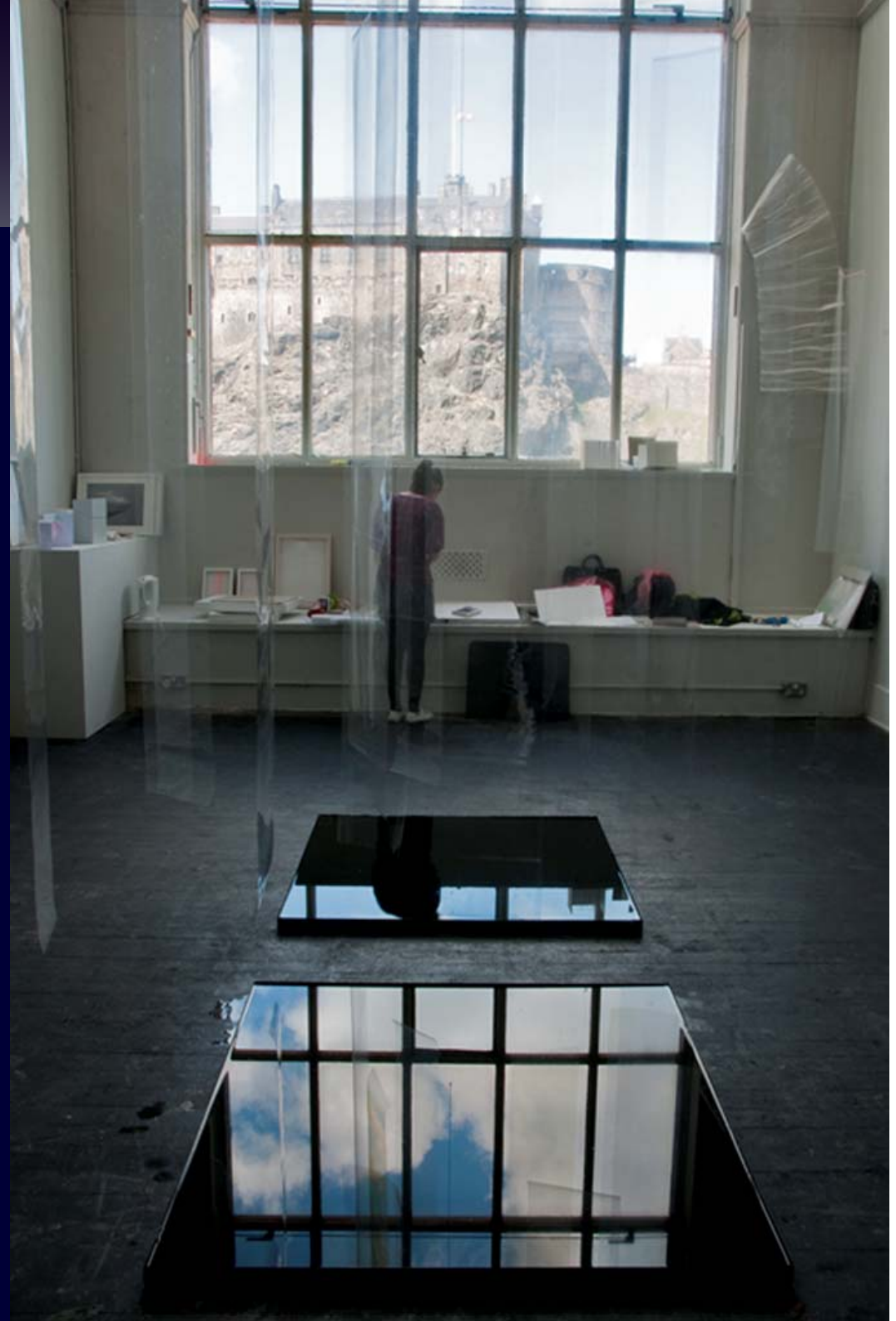
2009



1909

Portfolio

- School of Art
- School of Design
- The Edinburgh School of Architecture and Landscape Architecture (ESALA)
- Music
- Art History





Frame Brooch, 1998, Red
Gold



Star Necklace (detail) , 2007, Steel and
enamel



Golden Square, 2012, Silver, gold and
enamel



Stephen Bottomley
Head of Department



Susan Cross Department
Reader



Grant McCaig
Silversmithing Tutor

Visiting lecturers:

Professor Dorothy Hogg MBE

Brigitte Bezold

Elizabeth

Jessica Turrell

Jo Pudelko

Caroline Smith



Jessica, Turrell Neckpiece: Script,
2009 Silver, vitreous enamel, copper



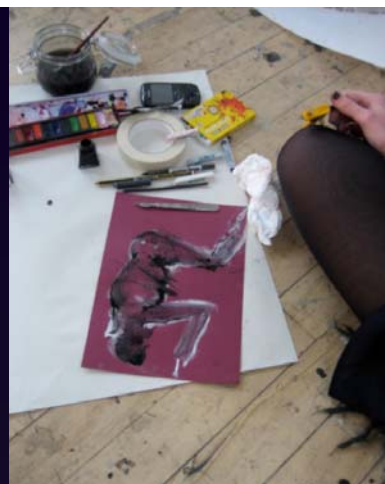
School of Design
Jewellery





Practical skills /
Material handling





Drawing and visual research





Kirsty Eaglesfield

BA Hons 2008

Goldsmiths' Hall College Silver Grant 2008

2nd Prize Goldsmiths' Hall National Young
Designers' Competition August 2008





Antonia Chiappe





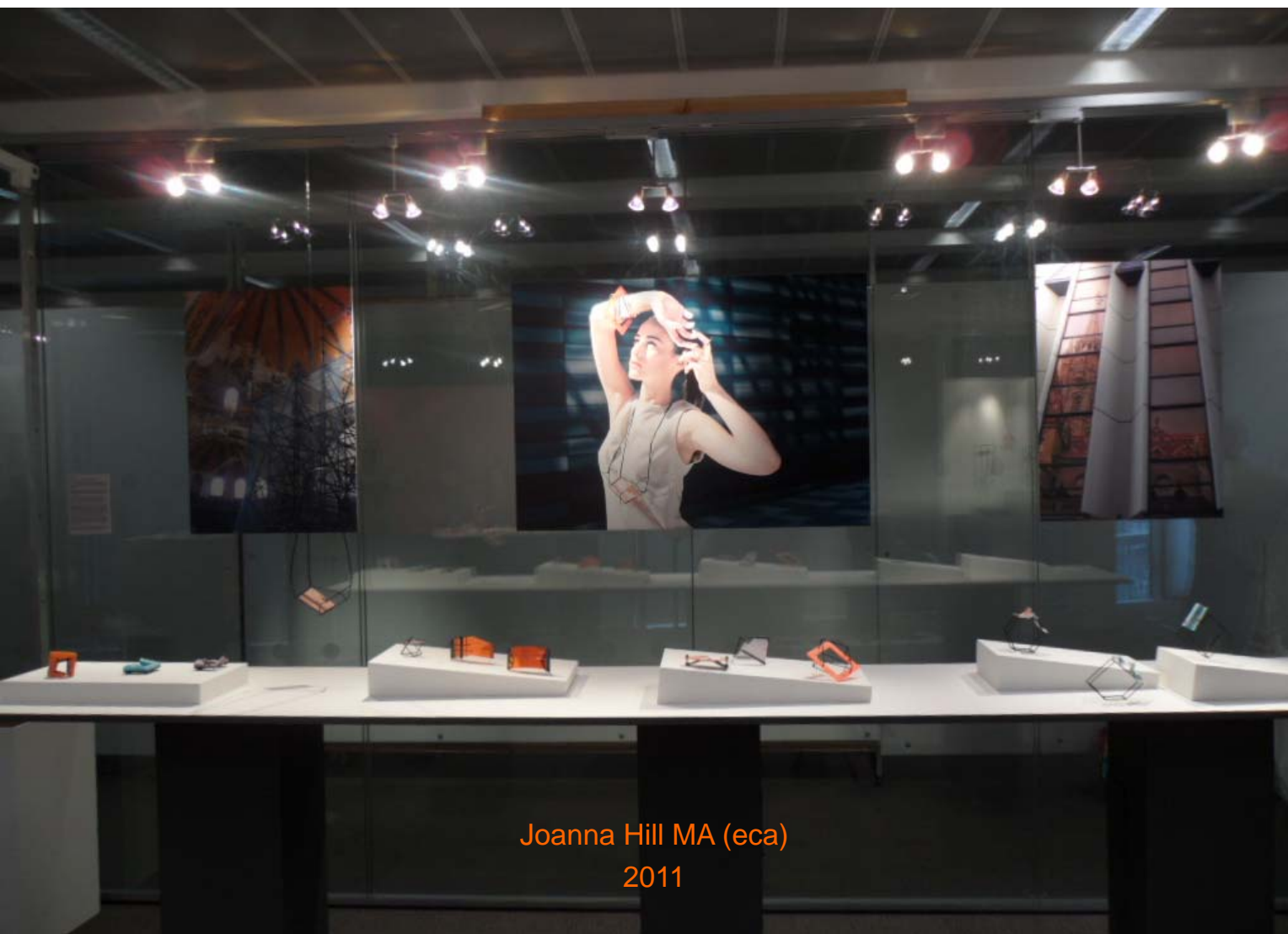
Stacey Bentley



Stacey Bentley MA (eca)



Kirsty Sumerling MA (eca)
2010



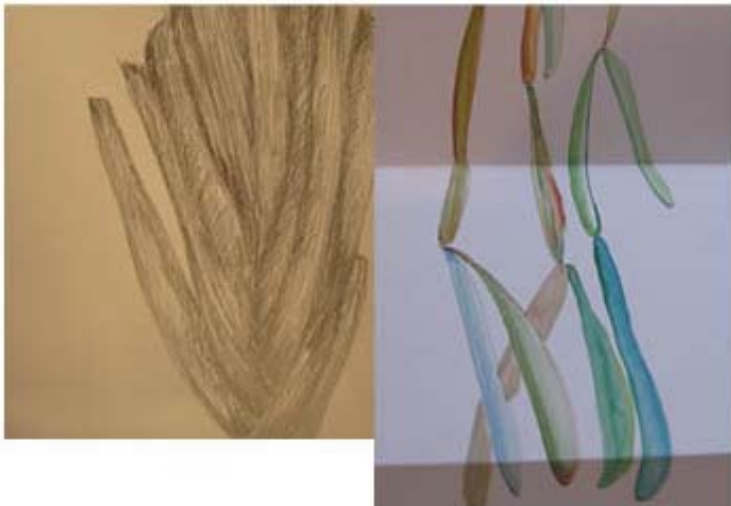
Joanna Hill MA (eca)
2011

Flux

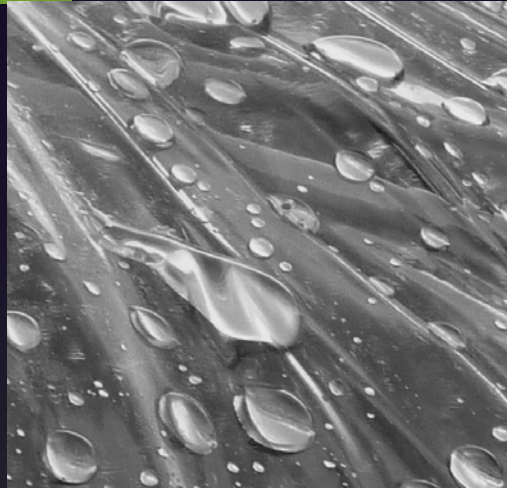
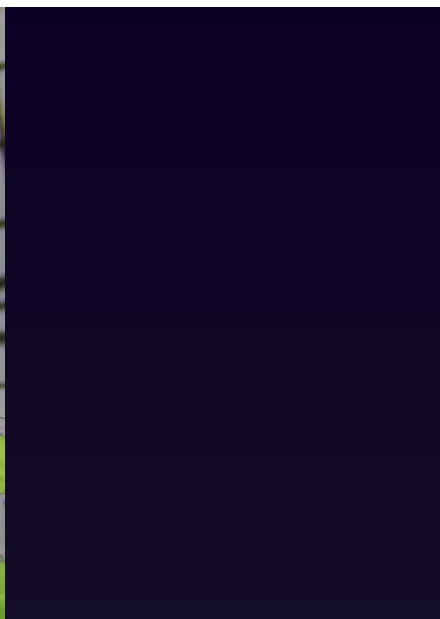
Drawing at the Botanic Gardens of Edinburgh

The project started from a trip to Edinburgh Botanic Gardens. Where the groups were considering what they saw there in relation to Flux brief. I considered the ways of connection in plants, and the shapes of water plants.

The ways plants are joined



The shapes of floating plants





Capturing the world developing

We were given a project called 'flux' where we had to consider the transient, ephemeral, fleeting and throw away. We had to explore phenomenon that lasts only a moment or short duration of time. The project encouraged us to use photography or film.



STATEMENT :

We dent, we scratch, we bruise. We tear, we scar we patch. Press, caress, tap, fold crush and crumple. People leave marks. The marks remind us of moments that has already been and that will never come again.

Our whole universe is in constant change. Life is change. Life evolves and moves forward. Life is divided into events and events are divided into moments. Moments fleet from us and we keep the memory of them with us. Moments are experienced with people. The people we meet move around us. New impressions replace old ones.

I never want to forget this moment. And just like that, a memory is created. You imprint it in your memory. You store it. It's recorded and safely contained. We recognize that this is a moment worth remembering. We add extra weight to it so it doesn't just fleet away. We give it meaning by recognising it.

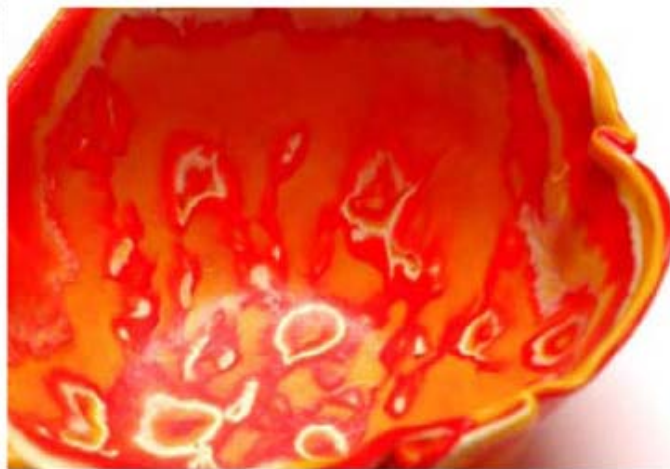


DISPLAY



FINAL OBJECT

Patrick Hoyer - Jewellery and Silversmithing



Munich Pin

An exercise in jewellery making techniques



email: patrick_hoye@hotmail.com mobile: 07531630074 blog: <http://patrickhoye.wordpress.com/>

[Return to Title](#)

Mokume-Gane Perspex Bowl

An experiment combining the traditional Japanese technique of layering metal, using perspex



Fabricate
A series of four animal brooches



email: patrick_hoye@hotmail.com mobile: 07531630074 blog: <http://patrickhoye.wordpress.com/>

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Fabricate Continued
Fabricate brooches made in sterling silver



British Art Medal Society Project 2011-2012

Let Sleeping Lions Lie

Entered as part of the Student Medal Competiton.



Purchased by the Twenty Twenty Much Wenlock Gallery, selected for presentation to the Wenlock Olympian Society in recognition of their links with the modern Olympic Games

Received the Celebration of Sport Award

email: patrick_hoye@hotmail.com mobile: 07531630074 blog: <http://patrickhoye.wordpress.com/>

Inform
A series of hollow formed pendants





Cultural Geography

Raising, Exploring the Technique

As this project was a part of the silversmithing course, we were practicing essential raising techniques. Moreover, I made my own bowl/vase designs in response to the research of the cultural aspect of Mali.



Cultural Geography

Global/Local

The project is about exploring another culture in depth. Students are given a location from around the world and in relation to the cultural aspects of the country, they are required to create a bowl/vase using raising technique.

I was given Mali, country located in Western Africa.



Raising, the technique

The project is a part of silversmithing course.

With the technique of Raising acquired, students will have gained essential experience of all the basic principles of the subject.

Raising refers to the movement of the metal during the process, a simple way of creating a hollow form using a single piece of metal, no cuts or soldering just annealing and hammering.

Cultural Geography

Research

Festival adornment in Mali

To design a bowl/vase I started researching the cultural aspects of Mali. I was highly interested in their cultural festivals. A range of festivals, such as Festival-au-Desert, Festival on the Niger, Fete des Masques, Crossing of the Cattle festival, which are frequently held according to the seasons, ethnic customs, and myths specific to the different regions. I was researching the adornments during the festivals.



Fulani women gold earrings

Fulani women's gold earrings, was the main interest of mine therefore I have decided to develop it into a bowl design.

Cultural Geography

The Final Outcomes



Ergonomic Design Solutions For Future Scenarios

Ideas Development

Touch, smell and memory

As a group we decided what we would miss the most if we had to leave earth. These were touch, smell and memory. We had to create series of object which would represent this.

As a group member i was mainly responsible wor the objects related to touch. Therefore I started considering where and how my loved ones usually touch me. it ws holding hands, kisses and stroking.



Pieces by Lucy McKrae

Artist research

To consider the places where on the body the objects could be applied i did some artist research.

Ergonomic Design Solutions For Future Scenarios

Ergonomic Objects Related to Memory

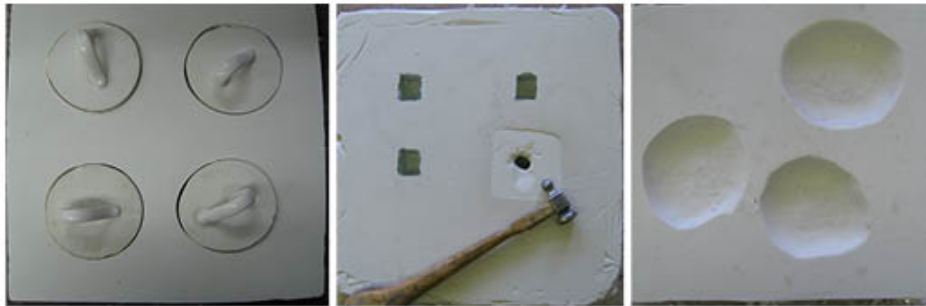
There was considered beautiful and not that nice memories we would have if we had to leave earth. In relation to this there was created a set of objects embodying human lips, hands and money. The objects have tea cup handles so it would be comfortable to pick them up.



Ergonomic Design Solutions For Future Scenarios

The Final Objects

For each serie of object we made a box, so it would be more convenient to handle and transport them.





J&S
Y3

Lauren Wethers

Gemmological Company Award Scotland 2007 +2008



Emma McCallum

Goldsmiths Hall College Silver Grant recipient





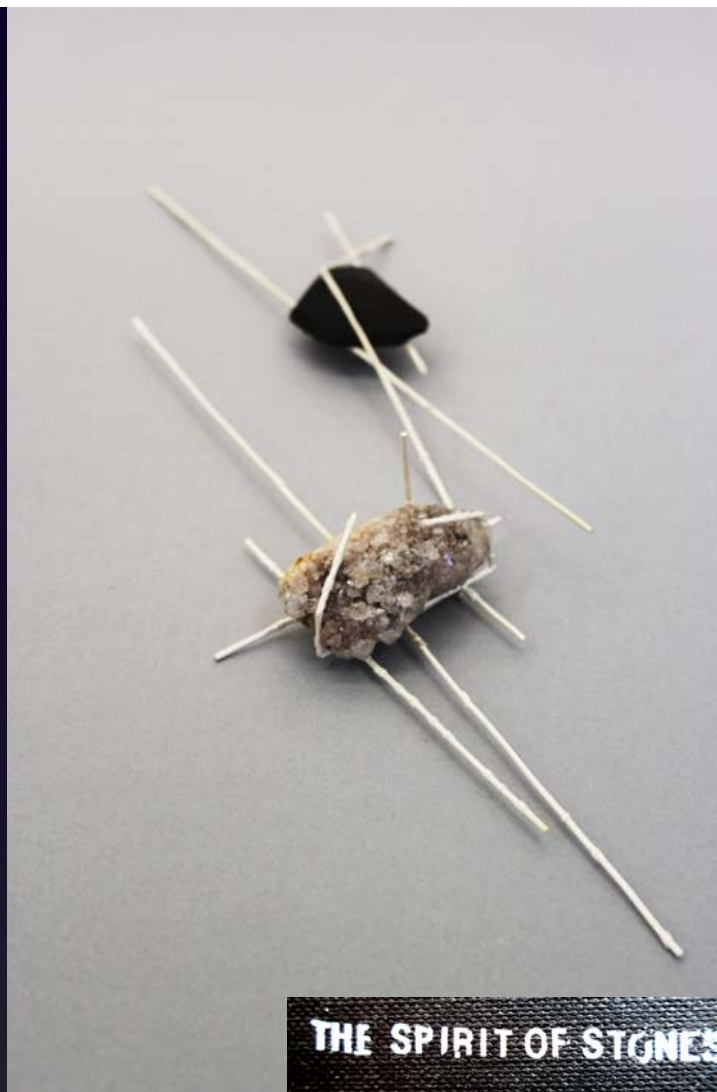
Morag Sumerling (top)
Linda Johnston (right)
Carolyn Kinnaird (below) stage 3 2010



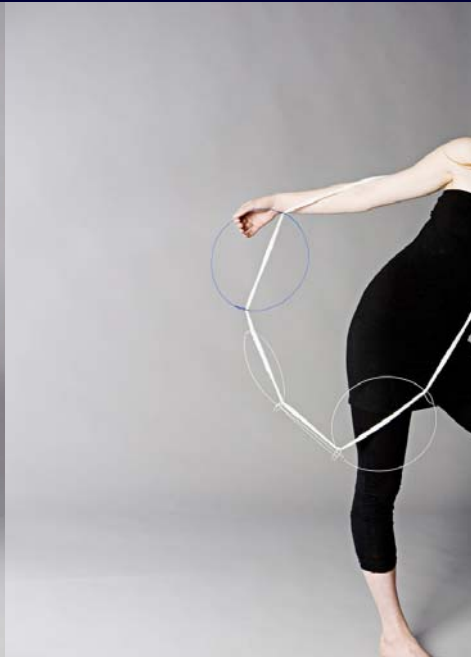
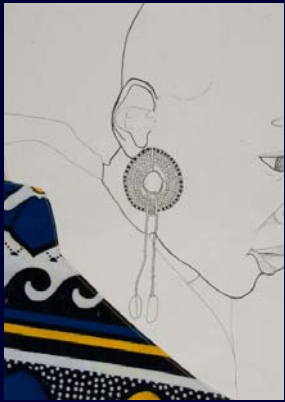


Rhona McCallum (right)

J&S
Y3



THE SPIRIT OF STONES



J&S
Y4 degree show









Artist in Residence eca

Electrum Gallery

Schmuck Exhibition Munich 2009



'Skin' #1-4
(Rings)

Silicone Rubber, Oxidised Silver
Silicone Cast, Hand Fabricated
25 x 25 x 50 mm

Nuntaka Nopkhun (MA eca) 2009



Maike Browning



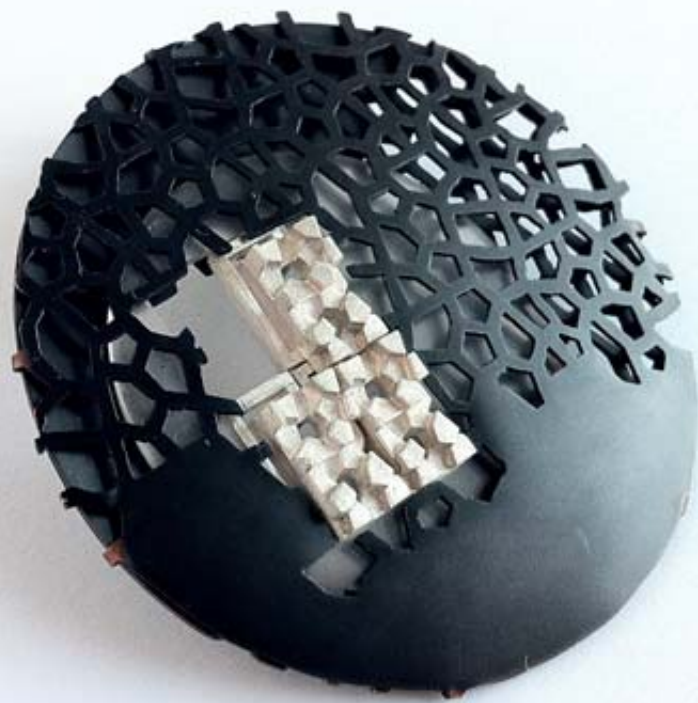
Jaewon Yoon MA (eca)



Linda Johnston BA Hons

2011





Alice Bo-Wen Chang MFA (eca)

2011



Mariko Sumioka



Beth Legg (PhD researcher)

2009-12







**A mace for the new University of the Highlands and Islands
2011**



